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Choose your season

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By Edith Newhall

Locks Gallery has come up with two shows that perfectly capture the unpredictable nature of seasons in the era of global warming. On the ground floor, you're lured into a world of gardens, lush color, and painterly abandon. On the second, to a winter wonderland (that is, if you still take a childlike delight in snow after this past winter).



Kate Bright, *Red Bush*, 2014, acrylic and glitter on canvas

Downstairs, Jane Irish's new paintings stir thoughts of springtime in Italy. Irish, who visited Florence in 2013 at the invitation of the writer and curator Carl Brandon

Strehlke to study its Medici palaces, palazzos, and sculpture gardens, is showing the results of that sojourn, a series of gouache-on-Tyvek paintings of baroque interiors and manicured landscapes that show off her painting skills while also being drippier and more energetic than ever. The informality of her paint handling elevates the beauty of these romantic sites.



Jane Irish, *Corsini Garden from Loggia*, 2013, gouache on Tyvek

Irish also is showing two wide-mouth ceramic vases, one from 2008 and the other from 2015, each one painted, respectively, with an early and revised iteration of a poem by Thomas Devaney.

Upstairs, Kate Bright's glittering, snow-laden landscapes conjure the hush of winter.

Bright's previous paintings of snowy forest scenes incorporating real glitter have had clearings and paths in them; these new paintings depict close-up views of brambles

and shrubs that, from a distance, bring to mind Diane Burko's headlong photographs of nature (and to a lesser degree, Ray K. Metzker's late, more disorienting ones). Up close, though, they have surprisingly tactile surfaces.

Locks Gallery, 10 a.m. to 6 p.m. Tuesdays through Saturdays. Jane Irish's "Faience & Firenze" through April 11; Kate Bright's "Edge Lands" through March 31.

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